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THE YEAR 1894.

As regards general signs of musical progress, and for some notable achievements, the year 1894 will compare favourably with some of its immediate predecessors, and this is more particularly the case with respect to our own country. A promising crop is apparently ripening, but what the harvest will be no man can yet tell. We have not yet a national opera, nor the promise of one, but all the materials for one are accumulating around us, and it is apparently only a question of "the enterprising impresario," when a start will be made. One great difficulty in the way is the striking excellence of the performances of French and Italian, and, in a less degree, of German opera, during the fashionable season—performances which an English company would find it, for the present, impossible to rival. For the Covent Garden performances we have the pick of the finest operatic artists in the world, and Sir Augustus Harris has never yet catered for his patrons with more enterprise, ability, and success than he has this year. The production of seven new works in one season of only eleven weeks is a feat unprecedented in operatic history; and it is the more creditable because, with one exception, for which there was a very natural excuse, the novelties were all works which could justly put in a claim to a hearing. The most important was, of course, Verdi's *Falstaff*, the great success of which was slightly impaired by the inferiority of some of the ladies of the cast, who were forced on the manager by the composer and his publishers. Had he been allowed, Sir Augustus would have provided far superior artists. The gentlemen, notably Pessina and Pini-Corsi, were much better, and were welcomed as they deserved. The *Manon Lescaut* of Sig. Puccini, though composed by a young Italian, is not at all a work of the young Italian school of Mascagni and Leoncavallo. Perhaps people expected something very different, and were disposed to be disappointed. It is, however, a work of great ability, and may yet succeed. Our audiences did not find in the *Werther* of M. Massenet that "charme intime" which some Continental critics have found; but its author would, perhaps, be largely compensated for the failure of this work by the brilliant success of his *La Navarraise*, a masterpiece of concentrated melodrama, which, thanks

to its own merits (M. Massenet has never before written anything so vigorous), and to the superb interpretation of the chief parts by Mlle. Calvé and M. Alvarez, gained the greatest success of all the novelties of the season. Mr. Cowen's *Signa* did not show any justification for all the fuss that has been made about it, and must be dismissed as a work of no particular importance. Bruneau's *Attaque du Moulin* suffered from being produced at the end of a busy season, when audiences were somewhat surfeited with novelties, but it made a great impression, and will be better appreciated when it is better known. The last novelty was Mr. Leonard E. Bach's *Lady of Longford*, which owed its production to the fatherly affection of Sir A. Harris, who was part-author of the libretto, and who on this occasion appears to have usurped the rôle of the mother who is said to lavish most love on her most unworthy offspring. The company included nearly all those artists who have been favourites of late years—Mmes. Melba, Calvé, Eames, Arnoldson, Nuovina, Simonnet, Ravogli, etc., and MM. de Reszke, De Lucia, Plançon, Bouvet, Bispham, Ancona, etc.—and some new-comers, M. Alvarez and M. Cossira, two excellent French tenors; M. Albers, an admirable baritone; and Mlle. Delna, a contralto of whom a great deal will probably be heard hereafter. The conductors were Signori Mancinelli and Bevnigani, and a new-comer, M. Phil Flon, from Brussels, a very competent *chef d'orchestre*. A short season of German—mainly Wagnerite—opera was also given at Drury Lane, but the performances, though better than those of last year, were chiefly remarkable as displaying the talents of two or three great artists, and were by no means conspicuous for excellence of ensemble. Frau Klafsky was the star of the season.

English opera of the serious kind has not been represented in the metropolis, but the Carl Rosa Opera Company has shown much enterprise in the provinces, and has even gone so far as to commission and produce an entirely new English (or Scotch) opera, the *Jeanie Deans* of Mr. Joseph Bennett and Mr. Hamish McCunn. This is a new departure, which may lead to considerable results; and it seems that, before the year closes, the Carl Rosa Company will give us, in London, an English version of the enormously popular German opera, *Hänsel und Gretel*, by Humperdinck. Here, then, we find two symptoms of

an activity such as has not been known in the musical world for some time past. May they be happy omens!

The opening of the new Queen's Hall has been a far greater success than was generally anticipated, but it has not been accompanied by any increase in the proportion of cheap seats, as we were told would be the case—not, at least, as regards the chief orchestral concerts. The expectation that a choral body worthy of the locale would be established has not yet been realised; and therefore the Royal Choral Society, under Sir J. Barnby, remains our only great choral body worthy of the metropolis. Unfortunately, it has very little enterprise, and its only novelty this year has been Dr. Mackenzie's *Bethlehem*, a work of essentially idyllic character, treated at disproportionate length. The only other choral performance of much importance was the Handel Festival at the Crystal Palace, which was as successful as usual. Mention should be made of the performance of a Mass by Dr. Stanford, and of Bach's Passion-music, by the Bach Choir. The visit of the Amsterdam a-capella Choir was much less successful than it deserved to be, for the programmes were exceedingly interesting, and the execution almost perfect. A Swiss and a Swedish male choir also paid us a visit, but there was nothing to excite any particular interest in their performances. Suburban choral societies have, as usual, shown more activity than those of central London, and some young composers of great promise have, thanks to them, gained a first hearing. On the whole, the year has not been conspicuous for choral performances in London.

In instrumental music 1894 makes a very much better show. At last a definite proposal has been put forward for the establishment of a permanent orchestra in London, and whether the present scheme be a success or not, the idea will be kept before the public until it is realised. The successful establishment of the Scottish Symphony Orchestra, under Mr. Henschel, at Glasgow, shows that such an achievement is not so enormously difficult as it has generally been represented, for it can hardly be supposed that Glasgow is very decidedly more musical than London. Another new orchestra has also come into existence—namely, that organised by Sig. Randegger to play at the Imperial Institute.

And now, turning from the new to the old, we find the Crystal Palace Concerts as excellent and as enterprising as ever. Mr. Manns (long may he reign!) still presides over his unrivalled orchestra, and still displays the same zeal in presenting all the best music, new and old, English and foreign. To him, Messrs. Wesché, Dunkley, Pringle, Wallace, Macpherson, among native composers, and Dvorák, Sgambati, Burmeister, Hofmann, etc., have owed the introduction of new works to this country. Mr. Eyre, the able organist and accompanist at these concerts, has had to retire from overwork, and is succeeded by Mr. Walter Hedgcock. The Philharmonic Society, thanks to the new spirit which has been infused into the management and to Dr. Mackenzie—now, it is to be hoped, the permanent conductor of the concerts—has entirely resumed its proper position at the head of London concert-institutions, and its season has been in every way most successful. At the London Symphony Concerts Mr. Henschel has been more sparing of novelties than is usual with him, but his concerts have not been less interesting or less successful. His Scottish orchestra, whether composed of Scotchmen or not, has proved itself worthy of its chief. Other orchestral societies—such as the Westminster, the Amateur Orchestral, the Stock Exchange, etc.—we must pass over with a word of recognition of their good services; the unique quality of Mr. Moberly's string orchestra of ladies, and

their admirable execution, deserve exceptional mention. If ladies ever get to be welcomed as competent players in our orchestras, it will be largely due to the proofs Mr. Moberly furnishes of their efficiency. Owing to some external circumstances, the Richter Concerts were, during the past year, less numerous and somewhat less interesting than usual, and the establishment of what threatens to be a series of rival concerts, under Herr Felix Mottl, will not improbably bring about the ruin of both. Herr Mottl is unquestionably a conductor of very striking ability, and he is known in his own country as an energetic champion of the works of young composers; but in London his concerts hardly differ in any respect from those of Herr Richter, and it may be doubted if there is room for both. At one of these Mottl concerts Herr Siegfried Wagner made his *début* in England. In passing to the consideration of chamber-music, we come to a department in which the late year shows an unmistakable and most satisfactory advance. The programmes even of those most conservative institutions, the Monday and Saturday Popular Concerts, have displayed signs of a tendency to get out of the beaten rut, and the Concerts of English Chamber Music, due to the enterprise of Mr. Ernest Fowles, are opening up a field the very existence of which had hardly been suspected by the public at large. The encouragement here given to native young composers is already bearing fruit. Mr. Fowles has, we hope and believe, "struck it." The Thursday Subscription Concerts, the concerts of Mr. Gompertz and his associates, those of Messrs. Hann, the Musical Guild, and others, all testify to the revival of interest in this branch of music; nor is this interest confined to native works, for a warm welcome has also been given to many French composers—Saint-Saëns, Fauré, Thomé, Chamade—who have been introduced at the concerts of M. Joh. Wolff's Musical Union.

The opening of the new Salle Erard furnishes another *locale* admirably adapted for chamber concerts.

Among vocal recitals, those of Mr. and Mrs. Henschel, and the piano and song recitals of Mr. L. Borwick and Mr. Plunket Greene, have been of exceptional interest.

Our foreign visitors have been as numerous as usual; two who are generally most conspicuous—Paderewski and Sarasate—have been little heard; but among old favourites we have had Sophie Menter, Sapelnikoff, Siloti, Milles, Kleeberg and Eibenschütz; of new comers, above all, Herr Emil Sauer, whose phenomenal execution is hardly inferior to that of Paderewski, but whose rank as an artist is not yet quite settled. Other new or quasi-new pianists have been Josef Hofmann, Raoul Pugno, Fritz Masbach, M. Diemer, and M. Risler, etc. Of new violinists we have had M. César Thomson, the great Belgian virtuoso, M. Achille Rivarde—a French violinist of very fine qualities—and some juvenile prodigies—Arthur Argiewicz, Bronislaw Hubermann, and Maud McCarthy; but, on the whole, prodigies have created less sensation than in former years.

Comic opera has not flourished this year as might have been expected; the break-up of the Gilbert-Sullivan alliance has not brought forward any successors of conspicuous merit. M. Messager's *Mirette* was hopelessly handicapped by a weak libretto, and Dr. Osmond Carr has too little refined humour to do justice to the book of Mr. Gilbert's *His Excellency*. The new version of Sir A. Sullivan's *Contrabandista* was, perhaps, the best work of the year. Such pieces as *The Gaiety Girl*, *Little Christopher Columbus*, *In Town*, and *Go-bang*, are essentially variety entertainments, and belong rather to the music-hall than to music.

Our great music schools have all flourished exceedingly,

as the numerous concerts and operatic performances given by their pupils amply testify by their great excellence.

The retirement of Sir George Grove from the directorship of the Royal College will not now affect that institution as it might have done had it taken place earlier; and the appointment of Dr. Hubert Parry as his successor gives the best reason for assuming that the prosperity of the College will suffer no diminution.

The Provincial Festivals were distinguished by the production of several new works; Birmingham naturally outdoing all the rest by the production of Dr. Parry's *King Saul*, Mr. Henschel's *Stabat Mater*, and Goring Thomas's posthumous cantata, *The Swan and the Skylark*. Hereford gave us Dr. J. F. Bridge's *Cradle of Christ*, and Dr. Lloyd's *Sir Ogie and the Lady Elsie*; and Chester a new symphony by Dr. J. C. Bridge, and a cantata, *The Soul's Forgiveness*, by Dr. J. F. Sawyer.

Here let us close our record of musical doings in England, and turn our attention to the Continent. France makes but a poor show, for the chief successes of the Grand Opéra have been the *Valkyrie* of Wagner and the *Otello* of Verdi, neither of them French works. Massenet's *Thais* has made no particular sensation, and his *Portrait de Manon* is but a trifle. Neither Saint-Saëns nor Bruneau has produced anything of importance, nor has any great work been brought forward in the concert-room. It was left to Monte Carlo to produce the *Hulda* of César Franck, and to Geneva to produce the *Janie* of M. Jacques-Dalcroze, a work which is said to display a very exceptional degree of talent. Neither Germany nor Italy has distinguished itself in operatic production. Humperdinck's *Hänsel und Gretel* is the only great success Germany can show, and this is, strictly, a work of 1893.

The extraordinary success of the operas of the Bohemian Smetana is a noteworthy sign of the times. Brahms has given us nothing but some arrangements of Volkslieder, although two sonatas for clarinet and piano were expected before the close of the year. No new composer of great promise has appeared, and the existing celebrities have not added much to their fame. In Scandinavia Grieg has only published some songs and orchestrated his music to *Sigurd fersalfar*; Enna's *Cleopatra* does not seem to have added to the reputation he acquired by his *Witch*. An opera, *Frode*, by Bechgaard, has been given with success at Copenhagen and Prague, and some of the younger composers have produced works of merit.

The young-Italian school seems to have collapsed; neither Mascagni nor Leoncavallo has produced any new opera, and one by Giordano was a failure. However, it is understood that further specimens will soon be forthcoming, and we must wait. One composer of real eminence, Dvorák, has produced several works of interest and importance, and we shall hope before long to hear of the completion and production of the opera on which he is said to be engaged.

On the Continent, therefore, the past year would seem to have been a period of calm, not to say of comparative stagnation, and a comparison of the doings there with those at home would be by no means unfavourable to this country.

Death has claimed many illustrious victims, among whom are conspicuous Rubinstein and v. Bülow, the two greatest pianists of the age; and an unusually large number of famous vocalists—Mmes. Alboni, Patey, Gaylord, Fursch-Madi, and Messrs. Oudin and Aynsley Cook. To these must be added Sivori, the violinist; Sir R. P. Stewart and Emanuel Chabrier, composers; Schœlcher, the biographer of Handel; and Spitta, the

biographer of Bach. Helmholtz, the great *savant*, though not strictly a musician, was too closely connected with music, to be omitted from the list.

ROBERT SCHUMANN'S PIANOFORTE MUSIC.

BY MAX KRETSCHMAR.

SCHUMANN, who thoroughly recognised the direct effect of *purely instrumental* music, was himself too little an *absolute* musician to compose in *that* sense as perhaps Haydn or Mozart did in their instrumental works. Schumann is *the* musician who writes, for the most part, musical poetry. In his case the musician and poet always go hand in hand.

Concerning the characterisation of music by means of inscriptions, he himself says:—

"The practice of placing inscriptions over pieces of music, which has grown very much of late, has been sometimes blamed, and it has been said that a good piece of music has no need of such finger-posts. Certainly not; but it loses thereby just as little, and the composer prevents thereby, most surely, palpable attacks upon its character. If the poets do it, if they try to reveal the sense of the whole poem in an inscription, why should not the musicians do it also? If only such an intimation is given in words fine and full of feeling, the culture of a musician will be recognised by those very means."

By his inscriptions, Schumann generally shows into what tone of mind he desires to transport us. Even if his musical poems do not contain a definite programme, it is almost always easy to find out from what spring of joy or pain they arise.

We have no intention of drawing out Schumann's works in a dry, chronological order, but we may mention, first of all, Op. 2, entitled "Papillons," which illustrates the last chapter of the "Flegeljahre" of Jean Paul in a musical way. Op. 3 is the transference of Paganini's Violin Caprices to the pianoforte. These studies, written originally for the violin, are harmonised in a talented manner by Schumann, and worked out for the piano.

In the year 1833, and previously, musical criticism in Germany generally was handled by the *Allgemeine Musikalische Zeitung* in Leipzig, and by the *Iris* in Berlin. The *Allgemeine Musikalische Zeitung* set value on Herz and Hüntten, and everything which was not made after this pattern was pitilessly condemned. And in Berlin it was just the same. Here Reilstab took honest pains to do battle with Schumann and Mendelssohn. The conservative attitude of criticism at that period, as well as its want of knowledge and inactivity, was the principal reason which caused Schumann to found the *Neue Zeitschrift für Musik*. His colleagues were Dorn, Griepenkerl, Stephen Heller, Marx Keferstein, and many more. The editorial department was shared by Schumann, Schunke, Wieck, and Knorr. In the new paper the "David's League" plays a great part. This league consisted of a number of artists who desired progress, and who saw in King David, the conqueror of the Philistines, their patron and protector. Schumann called himself Florestan, Eusebius, or Master Raro. Florestan means the progressive, Eusebius, the soft and fanciful young man, while Raro is something between the two, and to be considered as a circumspect and experienced full-grown man. With respect to the other members of the League, we may mention, among others, Julius (Knorr), Jonathan (probably Schunke), and Chiara or Zilia (Clara Wieck, Schumann's betrothed). And so it came about that Op. 6 obtained the title, "Davidsbündler" ("David's Leaguer"). Op. 9, *Carneval*, is an artistic musical masquerade, which, in its individual portions, is exceedingly captivating. We find the David's Leaguers also at this ball

—Florestan, Eusebius, Chiara, Estrella, etc. The march of the David's Leaguers against the Philistines forms the conclusion. The six studies, Op. 10, form the continuation of the already mentioned caprices, after pieces by Paganini. Op. 11 is one of Schumann's most important pianoforte pieces, the great, passionate F sharp minor Sonata. Liszt wrote at that time, in the *Zeitschrift für Musik*, a clever criticism of this sonata, with regard to which Schumann expressed himself, in a letter to his betrothed, as much pleased. Op. 12 followed with fancy pieces (*Phantasiestücke*). With reference to the last of these pieces ("End of the Song"), Schumann wrote to his betrothed:—

"I was thinking at the time how at the end everything resolves itself into a merry wedding; but at the close my anxiety about you came back again, and so it sounds like marriage and funeral bells mixed up together."

Respecting Op. 15, "Scenes from Childhood," Liszt says that they reveal that grace, that naïveté which always strikes the right note, that spiritual trait which often moves us so peculiarly in children, and, while their easy credence wins from us a smile, yet the clear-sightedness of their questions puts us in a dilemma. It is a trait which is to be found even at the commencement of a nation's culture, and forms that tone of poetic simplicity which arouses the desire for the marvellous, and which lent all their charm to the Fables of Æsop, or to the tales of Perrault ("Blue Beard," "Little Red Riding Hood"), that, even at this very day, charm all our young people, and enable them to glean a harvest of the loveliest memories. In Op. 16, *Kreisleriana*, Schumann describes, in accordance with the tales of T. A. Hoffmann, the hurry and eccentricity of the musician Kreisler.

With respect to the fancy piece, Op. 17, he writes to his betrothed:—

"The first portion is the most passionate I have ever composed—a deep lamentation for thee."

About the way he composed, he writes very particularly:—

"Everything that is going on in the world affects me: politics, literature, mankind; in my own way I am thinking about all of them, how they can find their expression in music. That is the reason why many of my compositions are so hard to be understood, because they are connected with far-away interests, often even important, because all that is marvellous in our time possesses me, and I must repeat it in music. And this is why modern compositions satisfy me so little, because, apart from all imperfections of construction, they are occupied with musical conceptions of the lowest kind, in common, lyrical exclamations. The highest which is here attained does not even reach the commencement of my sort of music. This may be a flower, that is a more intellectual poem; this is a sprout of pure nature, that is a work of poetic consciousness."

We are unable to agree with the opinion that Schumann's power of conception is most important in the works of the first period. We already find in the works of his first period traces of an incurable melancholy (e.g., in the *Nachtstücke*, later also in the "Forest scenes"), and these drops of blood (as Liszt calls them) are to be found in all the periods of his composition. With respect to the title of Op. 13, "Symphonic Studies," Schumann himself was not clear; he thought of saying pathetic instead of symphonic. In any case, when these pieces are performed more stress must be laid upon the æsthetic element than upon the virtuoso's execution. In the same way we must deal with the Sonata, Op. 14, which Schumann originally called "A concerto without orchestra," and urged by Moscheles he named this piece "The Great Sonata."

The "Scenes from Childhood" are not intended for children to play, but are only to be considered as

memories of childhood. It is otherwise with the "Album for the Young." This is the property of the young, and ought chiefly to be played by them. Schumann composed this portion as a *paterfamilias*, and it caused him much joy to have recovered the humour which he had almost lost.

The humorous piece, Op. 20, must not be looked upon at all as a musical joke; it is intended to be an alternation of laughter and weeping. In this piece the humour of a man who is living happily but is very earnest, is represented. The undertone of the novelettes, Op. 21, is happiness and joy. Of the Romances, Op. 27, we prefer particularly the superb F sharp major Romance. The Four Fugues, Op. 72, are the fruit of Schumann's studies in counterpoint, carried on with great industry in the years 1843-1845.

Among productions of strict artistic form, the Studies for the Pedal Piano and the six Fugues on the name "Bach" (for the organ) are the richest and most beautiful which he ever wrote of this kind. These works must never be compared with Bach's or Handel's compositions in a similar style. We only wish in this place to remind the reader of Schumann's own words: "That the silver thread of fancy must always be wound round the chain of rule."

The A minor Concerto, Op. 54, for piano and orchestra is one of the most beautiful pearls of German pianoforte literature—a work full of the most flowery romanticism, in which piano and orchestra blend harmoniously with one another. Our space does not permit us thoroughly to review all Schumann's pianoforte compositions. In comparison with his contemporary Mendelssohn, Schumann appears to be far the more important. Mendelssohn is indeed a master of form, which Schumann never was and never could be; but he was wanting in the deep passion, the great intensity of Schumann. The contents should prove the form, not the reverse. That with which Mendelssohn was so much delighted, beautiful forms filled with delicious harmonies, Schumann was wholly wanting in; Schumann felt everything intensely which he composed, and he felt it so deeply that his entire organism suffered under it. He composed with his heart's blood, and assuredly this was the chief cause which brought about or hastened the frightful catastrophe which befell him later.

STUDIES IN MODERN OPERA.

A COURSE OF LECTURES DELIVERED IN THE PHILOSOPHICAL INSTITUTION, EDINBURGH.

BY FRANKLIN PETERSON.

(Continued from Vol. XXIV., p. 271.)

X.—THE SIEGFRIED LEGEND.

To propose to make any exhaustive study of the Siegfried legend under our necessarily limited conditions, would be to undertake an impossible task. The form it has assumed in different countries, the influences of distinct, though closely allied legends, the variations inevitable in course of oral tradition, and the adoption in extant poems of details from originals which now are hopelessly lost, have resulted in a gigantic "Something," which attracts and fascinates by its interest, and overwhelms by its power, but which is nearly as vast, as undefinable, and vague as the mists of Northern antiquity out of which it has come.

Many points of eminent similarity connect this cycle of legends with those of the earliest European civilisation; and although the singers of the Eddas or of the *Nibelungenlied* cannot compare with blind old Homer in

wealth of imagination, grace and polish of language, or poetic fervour, still there is enough to establish a claim to a common parentage somewhere in that *Nebelheim* of the East, whence the Indo-Germanic race came. And we are reminded of the wisdom of still an older book in some of Brünnhilde's wise sayings:—

"Take good heed of evil things; a may's love, and a man's wife; full oft thereof doth ill befall!"

"If thou hearest the fool's word of a drunken man, strive not with him being drunk and witless; many a grief, yea, and the very death, groweth from out such things."

"Trow never in him for whom thou hast slain father, brother, or what so near kin, yea, though young he be; for oft waxes wolf in youngling."

And in the contests of the Licht-Alben and Schwarz-Alben* with its episodes—the slaying of the Dragon, the awakening of Brünnhilde on the mountain top, the death of the bright Hero at the end of his day's work, and others—we have what is surely the purest form of the much-abused Sun myth.

The story of Siegfried is so multifarious and so complicated by the chronological order, or rather disorder of its various appearances, that it is extremely difficult to know where to begin. There are two distinct versions, both evidently Teutonic in origin, but now divided, as we shall see, into the Northern or Scandinavian legend, and the Southern or German. The former, which probably travelled through Saxony to Scandinavia (perhaps about the seventh or eighth century), seems to represent the oldest form. As we know it, however, it is largely indebted to purely Scandinavian legends, which have been engrafted on, and incorporated in the original by successive generations of skalds and singers.† A good, although modern instance of this is to be found in Wagner's poem, where the stories of Sinfjotli‡ and of Helgi Hundingsban§ are used—and with great skill—as integral parts of the Siegfried Saga. The German or Southern form of the legend, though embodied in an earlier manuscript, is really a later version, and we gather from it, and from other sources, that the part sung in the Northern *Völsungasaga* must have been known in Germany in the ninth and tenth centuries, although all traces of it in a German dress are now lost. Thus *Beowulf*, a legend carried to England by the Anglo-Saxons, talks of Sigmund Woelsing and his nephew, Fitila (i.e. Sinfjotli). No fewer than three different versions of the German legend exist—(1) Low-German-Saxon in the Dietrichsage and Danish *Volkslied*; (2) High-German in the *Nibelungenlied*, etc., and (3) Rhenish-Frankish; and of twenty-eight manuscripts, three are unanimously accepted as most important, although the order of their importance varies with different critics.

All this promises confusion enough; but when the legend, at first entirely mythological, gradually drops the mythical and supernatural, when it comes from *Nebelheim*, the land of clouds, and descends to earth, when it presents us men, women, and human instincts as the springs of action, instead of Gods, Valkyrs and magic, and, lastly, when it pretends to connect itself with history, confusion becomes worse confounded.

As Siegfried is at once the central figure, and the link which connects all the versions, let us begin with his story

* *Liosálfar* and *Dökkálfar*—*Völsungs* and *Níblungs*—Light and Darkness.

† *Gripis-spá* ("Spæ" or prophecy of Gripir), *Reginsmal*, and *Fafnismál* (stories of *Regin* and *Fafnir*). In the story of *Heidrek*, as told in the *Hervarar-Saga*, we find what is probably the original of Wagner's riddle scene in *Siegfried*.

‡ Sinfjotli was the son of Sigmund and his sister, Signy.

§ Helgi was a son of Sigmund, who slew King Hundung and many of his sons, hence called *Hundings-ban*, or—*bane*. Sigurd was loved by King Hogni's daughter, Sigrun (or *Kára*). The poem is a later one of the tenth century. The *Völsungasaga* relates how Sigmund fell in a great battle against King Hundung's son, Lyngi.

as it unfolds itself from its earliest known form to that of the *Völsungasaga* (about 1260). The central facts are that he grew up ignorant of his parentage under the fostering care of a smith; that he slew a dragon (which had no necessary connection with any treasure); that he awoke a maiden who lay in a magic sleep, surrounded by fire, or water, or enclosed in an impregnable tower; that he wielded a magic sword; that he obtained possession of an immense treasure; and that the original (demonic, dwarf or elf) possessors of the treasure, procured his downfall, and compassed his death. The advocates of the Sun myth find no difficulty in identifying this hero with the Lord of Day, which rises out of nothing, scatters the mists and clouds of morning, awakens the rosy dawn on the mountain tops with his warm kiss, scatters his wealth lavishly over the world, and, finally, falls a victim to the powers of darkness. The development of the legend from the myth presents features too interesting to be overlooked. The evil power of darkness (the Scandinavian *Andvári*, the Alb, Elf, or Dwarf) becomes the Nibelung race, who appear as mere opponents of Siegfried, mortal kings of the earth, and later, in the German poem, the name is also applied to the semi-historical kings of Burgundy. The false Alb, or Elf, with his magic transforming draught (later the "*Liebestrank*"), becomes a fair princess, consumed with love for the hero, and so interest becomes more definite and human. But the weight of evil-working must not be left on the fair princess's shoulders, and so her brothers are introduced, who, later, divide the sin of Siegfried's murder, or, at least, are prompted to it by Haguno (Hognie, Hageni). This Haguno is, at first, a son of the Alben (Schwarz-Alben, or dark dwarfs), and a half-brother of the king (in the later German form he is the Vassal). In the Northern legend he is the full brother, and another step-brother, Guttorm, is invented, at whose door the actual crime of Siegfried's murder is laid. This gradual attenuation of the princess's and of her brothers' guilt necessitates a further explanation of the demoniac power, and, therefore, their mother, Grimhild, is introduced. The German legend keeps Grimhild (*Krimhilde*) as the princess, and chooses as the mother Oda, or Ute—a typical name for the mother of heroes (cf. Odin). In the Northern legend Gudrun is the name of the daughter, a name chosen in all probability from another saga. The confusion of two names, *Sigrdrifa* and *Brynhilde*, for the same individual has possibly led to a further complication; Siegfried must ride twice through the fire, and his second exploit is explained as on Gunnar's behalf.

We must stop here for a moment to notice that in the "*Younger Edda*" (eleventh century) Siegfried is slain at a hunt in the open air (in which particular the *Nibelungenlied* follows it), while in the "*Elder Edda*" (ninth century) the death wound is dealt him as he lies in bed beside Gudrun. (To be continued.)

THE PIANOFORTE TEACHER:

A Collection of Articles intended for Educational Purposes, CONSISTING OF ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS AS TO THEIR PERFORMANCE.

By E. PAUER,

Principal Professor of Pianoforte at the Royal College of Music, &c. (Continued from Vol. XXIV., p. 272.)

STEP IV.—DUETS.

Moszkowski, M. Op. 21. "Album espagnol."

No. 3. In F sharp minor. Grand and proud in expression; the major part is undoubtedly of delicious sweetness.

No. 4. In D. Exquisite in workmanship, and decidedly elegant.

Moszkowski, M. Op. 23. From foreign parts.

No. 1. "Russia," in A minor. Highly characteristic; a sweet monotony pervades the whole piece.

No. 2. "Germany" (see former remarks).

No. 3. "Spain," in A minor. Most charming; the accompaniments must be played very lightly, and with great delicacy.

No. 4. "Poland," in F sharp minor. Chivalrous, noble, and fiery.

No. 5. See Step v.

No. 6. "Hungary," in D. Requires a great deal of fire and enthusiasm.

Moszkowski, M. "Valse brillante," in A flat. Arranged by C. Gurlitt. Soon after its first appearance this charming valse obtained a wide circulation and undeniable popularity.

Bennett, W. Sterndale. Op. 8. Sestet. Arranged by F. Hermann. As this is one of the late composer's most esteemed works, it suffices to remark that the arrangement is practical and effective.

Nicodé, J. L. Op. 26. "Eine Ball-Scene" (in D). An original, refined, and fascinating suite of valse, interrupted by an expressive slow time, after which the valse is taken up again with increasing vigour and animation.

Nicodé, J. L. Op. 20. "Jubiläums Marsch" (Jubilee March), in E flat. A highly effective, brilliant, and pompous march movement, which is well adapted as introductory or finishing number of a private concert.

Nicodé, J. L. Op. 10. "Valse Caprices" (4) in E flat. The beauty of the different valse movements will be easily recognised. Harmony must exist between the two performers in order to give the desired effect to the author's intention.

Nicodé, J. L. Op. 7. "Miscellen" (4). Of these charming pieces, No. 3 will certainly win the greatest favour; it is, indeed, poetical, original, and in every sense beautiful.

Scharwenka, X. Op. 43. Album.

No. 3. "Humoreske" (c). Very cheerful, and pleasantly animated.

No. 4. "Impromptu" (A flat). The first Allegro molto, soft and melodious, is interrupted by a Più mosso, in F minor, which requires greater animation and energy.

No. 5. "Trauer-Marsch" (Funeral March), in F minor. Very stately, earnest, and appropriately harmonised.

No. 6. "Ungarisch" (Hungarian), in F minor. A most charming piece, elegant, graceful, and interesting.

Scharwenka, X. "Suite de Danses." Op. 41.

No. 1. Alla Marcia (c).

" 2. Menuetto (A flat).

" 3. Gavotte (F).

" 4. Bolero (A minor).

No. 1 is very stately, even pompous.

No. 2 will be admired for its sweet and engaging character.

No. 3 is one of the best of modern gavottes.

No. 4 has a noble and manly expression.

Scharwenka, X. Op. 39. "Bilder aus dem Süden." Books I. and II. These charming duets are in happy and effective contrast to the "Nordisches," which have already been mentioned. The student will be interested in describing the contrast between the characteristic expressions of north and south.

Scharwenka, X. "Im Freien." Op. 38. Five Tone-pictures.

No. 1. Moderato grazioso, in F. Exceedingly well composed; throughout interesting.

No. 2. Nocturne, in B flat. The beauty of the

melody, and the noble softness of the whole cannot fail to please.

No. 3. Allegretto, in D flat. Very capricious, witty, and fascinating. A light touch and supple hand are requisite for an effective performance.

No. 4. Andante, in E minor. Must be unreservedly praised for its happy invention and nobility of expression.

No. 5. "All' Ongarese," in c sharp minor, and D flat major. Very elegant, and quickly fascinating.

Scharwenka, X. Op. 12. Polonaise (No. 1) in c sharp minor. Characteristic, and possessing great expression, particularly in the major part, which might be taken a trifle slower.

Scharwenka, X. Op. 11. Tarantelle (F minor). A capital piece for private concerts, lively, and very brilliant.

Scharwenka, X. Two Polish Dances (B minor, and c sharp minor). The composer's especial happiness in writing effective mazurkas is here well exhibited.

Scharwenka, X. Menuet. Op. 18. In B flat. Very stately, brilliant, and effective.

Rheinberger, Jos. Op. 13. Tarantelle, in B flat. Lively, and full of the Neapolitan fire and cheerfulness.

Prout, Ebenezer. Triumphal March from the Cantata "Alfred," in F. A decided and sharp rhythmical treatment will bring out the martial character of the piece.

Rubinstein, Anton. Beethoven's "Turkish March" (*Ruins of Athens*), in B flat. Rubinstein's arrangement of this highly original piece created an enormous sensation, and may be warmly recommended.

(To be continued.)

Correspondence.

CHOPIN'S SYSTEM OF TEACHING THE PIANO.

To the Editor of the MONTHLY MUSICAL RECORD.

DEAR SIR,—Chopin, being the chief of the modern composers for the piano—being, moreover, one of the few "great masters" who took pleasure in giving lessons in pianoforte-playing—merits the utmost attention being paid to his particular method of teaching, which included ideas never afterwards taken up, as far as I know.

According to an essay on this subject,* which seems to have been published in 1876 (the death of Chopin being mentioned as having occurred thirty years before), a first lesson, with Chopin as master, always commenced with a kind of wrist study.

The pupil was told to let his hand drop lightly and gracefully down on the key-board with the five fingers spread over the keys c, f, g, a, b, but without striking the keys, the fingers only resting upon them. This exercise was continued until the wrist had acquired sufficient flexibility to allow the hand to drop down on the keys with ease and elasticity.

Next came five-finger exercises. These were practised on the same notes, the thumb and fourth finger striking white keys, the three middle fingers black ones.

These five-finger exercises began staccato, then portamento, then accentuated legato, then smooth legato.

Scales, arpeggios, études, everything had to commence with staccato, the scales being performed in triplets, as

* *Frédéric Chopin: De l'interprétation de ses œuvres, trois Conférences faites à Varsovie, par Jean Kleczynski.*

Ouvrage approuvé par lettres ci-jointes de Mmes. la Pse. Marcelline Czortoryska Dubois, née Camille O'Méara, et de M. Georges Matthias, Prof. au Conserv. National de Musique, Librairie Fichbacker, Paris. (No date.)

well as by accentuating every other note, though this is a very common way of practising.

As Mr. Kleczynski remarks, staccato playing gives independence to the fingers, and especially strengthens the third and fourth fingers.

As to the position of the hands, according to Chopin, the right hand must be turned a little to the right, the left hand a little to the left.

All the pupils had to practise the study in A flat by Clementi (Préludes et Exercices), first of all *staccato*, then in all kinds of ways—pp., ff., legato, lento, presto.

In short, scales, exercises, études, every kind of technical work had to undergo preparation in this way, but always commencing with *staccato*.

This method of making *staccato* the very first stage, when it is ordinarily reserved for much later stages, is what especially marks the Chopin method.

I am sure that very many of the readers of the MONTHLY MUSICAL RECORD besides myself would be highly interested in having this matter discussed in the columns of your excellent periodical.

I have the honour to be,

Yours most truly,

F. F.

LETTER FROM LEIPZIG.

It seems strange that the direction of the theatre has not brought out a new opera during the past month. To compensate for this, Schumann's *Genoveva* was produced after fresh study; but apart from the fact that Schumann's talent was not adapted to the stage, even his most fervent admirers must acknowledge that the spring of invention in this opera does not come up to the majority of his compositions of the same period. Nevertheless, it was of interest to the connoisseur, although, as might be expected, it only survived two representations—a fate that will probably befall Gluck's *Iphigenia*, which was to be produced the following week.

The sixth Gewandhaus Concert introduced a novelty in the cantata "Todtenfeier" for soli, chorus, and orchestra, by Heinrich von Herzogenberg. The work is, like all others by this composer, well constructed and its workmanship is excellent; but it is monotonous, and for that reason rather tiresome. Only a few passages stand out conspicuously from the surrounding dullness, while Bach, Brahms, and sometimes even Mendelssohn, are everywhere recognisable. The execution by the fine choir and orchestra of the Gewandhaus, and the vocalists, Frau Baumann and Herr Schelper, must have been very satisfactory to the composer-conductor, who will hardly enjoy a finer performance. The first part of this concert was devoted to Beethoven's Eroica Symphony, the admirable execution of which resulted in an enthusiastic recall for the conductor, Capellmeister Reinecke.

The seventh Gewandhaus Concert was distinguished by the presence of their Royal Highnesses the Duke and Duchess of Saxony, and began with Weber's Overture to *Euryanthe*, finishing with the E flat major Symphony by Mozart. The soloists were Fräulein Nathan, from Frankfurt, and Herr Concertmeister Prill. The former, possessed of a beautiful soprano voice, gained much applause with the well-known air from *The Taming of the Shrew*, as well as with *Lieder* by Mendelssohn, Schumann, and Franz; while the latter showed himself a good artist by his rendering of Bruch's G minor Concerto, and of Wieniawski's "Légende," although not so successful in the same composer's "Souvenir de Moscou"—a worthless piece of virtuosity which ought not to be included in a Gewandhaus programme.

The eighth concert, on the 6th December, was to have introduced Mme. Albani, but unfortunately she was not able to fulfil her promise, and Fräulein Helene Jordan, of Berlin, took her place. Fräulein Jordan was, as formerly, favourably received, and sang *Lieder* by Beethoven, Schumann, Brahms, and Berger, besides (in response to an encore) Hildach's "Mein Liebster ist ein Weber." Our famous 'cellist, Julius Klengel, played a new Concerto by August Klughardt, a piece that has many

pretty details, but does not leave a good total impression, as it is too disconnected. Herr Klengel's solos were "Sarabande," by Bach; "Berceuse," by César Cui; and "Perpetuum mobile," by Fitzenhagen, evoking a perfect storm of applause, to which he responded with Schumann's "Abendlied." The real *pièces de résistance* of this concert were Beethoven's Overture "Zur Weihe des Hauses," and Schumann's C major Symphony.

The Riedel-Verein gave once more Albert Becker's Mass in B flat minor, which gained a very good reception, chiefly on account of its brilliant orchestration. The choir sang very well, and so did the solo quartet—Mmes. Baumann and Metzler-Löwy, and Herren Dierich and Schelper. The work was preceded by the organ Fantasia on Bach's Chorale "Komm, heiliger Geist," brilliantly performed by Herr Homeyer.

There must also be mentioned a "Sonaten-Abend," given by the direction of the Gewandhaus in the small hall, at which Frau Clara Kretschmar was the pianist, joining Herr Concertmeister Hilf in Beethoven's Kreutzer Sonata and Schubert's "Rondo brillant," and with Herr Robert Hauser in Brahms' Second Cello Sonata, though unfortunately the piano part almost overpowered the other instrument in each case. Besides these performances, Herr Sistermann sang *Lieder* by Beethoven and Schubert; and although the songs chosen were not always suited to his voice, this eminent vocalist will always be welcomed.

As there is a concert in Leipzig nearly every evening, it is impossible to report them all, and also undesirable, as so many are unimportant. Worth mentioning, however, is the second Liszt Concert, at which Hofcapellmeister Hermann Zumpe conducted a performance of Liszt's *Faust* Symphony and a positively dreadful Spanish Rhapsody by Chabrier; Herr Busoni, as pianist, did not sustain his former reputation; and Herr Brodsky also was handicapped by his choice of a not very pleasing Suite by Nováček. At the last Academy Concert, Professor Kretschmar presented the Eroica Symphony only recently given in the Gewandhaus. Although he endeavours to procure new readings of such works by vagaries like changes of time, *tempo rubato*, etc., it is decidedly to his disadvantage to thus provoke comparison with the Gewandhaus, as he has not the same means at his disposal; moreover, a Beethoven symphony, with its wonderful thematic working, does not allow at all of constant fluctuations of *tempo*. The Bohemian "Streichquartett" (Herren Hoffman, Suk, Neibel, and Witan, from Prague) gave two soirées, their performance of chamber music by Bohemian composers giving more satisfaction than that of classical works. A very nice performance of Reinecke's "Schneewittchen" was given by the Gesang-Verein Wahls in the Saal Bonorand.

OUR MUSIC PAGES.

THE "Hunting Song," No. 8 of Léon d'Ourville's "Soirées Musicales," arranged for pianoforte solo by Kleinmichel, is presented with this number of the MONTHLY MUSICAL RECORD. The four books of pianoforte duets of the same name are favourites wherever they are known, and deservedly so, for they are one and all exceptionally clever. The "Hunting Song" is a good example of the able manner in which Kleinmichel has adapted these charming pieces for two hands.

Reviews of New Music and New Editions.

Unvollendetes Oratorium. Arie (bass solo) und Chor mit Begleitung des Orchesters. Von JOSEPH HAYDN. Leipzig: Gebr. Reinecke.

A VERY-interesting little book might be written on unfinished musical works, for in it would figure the names of many great composers; the unfinished Requiem of

Mozart, and the "Unfinished Symphony" of Schubert would, of course, occupy a prominent place. This Oratorio of Haydn's is indeed incomplete, for he only wrote an aria (bass-solo) and a chorus. The success of the "Storm" chorus, which he wrote on the occasion of his first visit to London, delighted the composer, who regretted that no opportunity presented itself again of doing something of a similar kind. During his second visit (1794-5), however, the Earl of Abingdon persuaded him to write music to Nedham's English translation of Seldon's "Mare Clausum." The *Aria* in F is smooth and flowing, and delicately scored for strings, wood-wind, and ordinary brass; some of the syllables fall on portions of the bar, which show that Haydn was not so great a master of the English tongue as he was of music. A German translation, by the way, has been provided for the present edition by Herr Ludwig Hopf. The chorus in D major (same scoring) is bright and vigorous. The opening reminds one of Beethoven's "Creation's Hymn." Both numbers are well deserving of a hearing. They may not, perhaps, increase the composer's reputation, but will not in any way spoil it. It would seem that great things were expected of Haydn, for a writer in an old newspaper, mentioning the report that the composer was to write an Oratorio, adds:—

"He will there
'All but equal Him
Whom thunder has made greater.'"

The autograph of these two numbers, now published for the first time, is in the British Museum.

Soirées Musicales. Pièces pour piano à quatre mains. Par LÉON D'OURVILLE. Transcrites pour piano à deux mains par RICHARD KLEINMICHEL. Books I. and II. (Edition No. 6,124 a and 6,124 b, net 1s. each). London: Augener & Co.

D'OURVILLE's compositions are sure to be pleasing from almost every point of view, and the popularity of these morceaux in the original duet form has evidently suggested their being condensed for solo work. There are eight numbers (four in each book) named (1) "Spring," (2) "Rustic Dance," (3) "In the Garden," (4) "Polonaise," (5) "Reaper's Song," (6) "Gondolina," (7) "The Lake," and (8) "Hunting Song." A goodly array of subjects, the music in each case being thoroughly illustrative and to the point. Very little has been lost in the process of transcription, and these pieces will doubtless appeal to many players with a moderately advanced technique, and they are equally certain to satisfy listeners.

Caprice. By J. N. HUMMEL. Op. 49. London: Augener & Co.

THIS work is divided into several movements, viz., "Allegro con fuoco" (by way of introduction), "Adagio ma non troppo," "Allegro agitato," "Allegretto scherzando," and "Allegro vivace." That Hummel took his master, Mozart, as his model in writing this piece is evident in many ways. There is much graceful melody, suggestive without being a copy of Mozart, and the details of construction are evidently inspired by Hummel's intimate acquaintance with and admiration for the greater master's methods. This edition is beautifully printed, and carefully phrased and fingered.

Valse Lente. Pour piano. Par FRITZ KIRCHNER. Op. 553. London: Augener & Co.

WE have nothing but praise for this valse, which is the best of its kind that has recently come under our notice. Our readers should procure it at once; they will be delighted with it.

Phantasmagoria. Seven preludes for the Pianoforte. By ANTON STRELEZKI. (Edition No. 6,468a, net 1s.) London: Augener & Co.

THE seven preludes which form Book I. of a new work by Strelezki, entitled "Phantasmagoria," deserve attention not only on account of their attractiveness as pieces, but also because of their usefulness as studies for strengthening the fingers and developing the power of expression. Nos. 1 and 6, for instance, are well calculated to give strength and independence to the fingers of the right hand; No. 4, lightness and dexterity; No. 2 is a good study on arpeggi in wide position for the left hand, with a *cantando* subject in the upper part. Nos. 3, 5, and 7 are *andante* and *andantino* melodies, cleverly and effectively harmonised. Altogether we are favourably impressed with the first book of "Phantasmagoria."

Morceaux favoris pour Piano à quatre mains. No. 51, A. DVOŘÁK, Polonaise; No. 52, L. SCHYTTÉ, *Airs et danses suédoises*; No. 53, R. VOLKMANN, *Young Blood* (Fiatl kedély); No. 54, M. MOSZKOWSKI, *Spanish Dance*, Op. 21, No. 2; No. 55, R. WAGNER, *Marche des Fiançailles* (*Lohengrin*); No. 56, X. SCHARWENKA, "Te voglio bene assaje," Op. 39, No. 2. London: Augener & Co.

NOS. 51 to 56 of this collection of pieces for pianoforte duet are favourite compositions by six of the most successful modern writers. There must be very few amateurs indeed who are unacquainted with the "Spanish Dances" of Moszkowski, or the "Bridal March" from *Lohengrin*. The brilliant Polonaise in E♭ major, by A. Dvořák, the characteristic Swedish dances by L. Schytte, the short Hungarian sketch by Robert Volkmann, and the very lively number in ♩ rhythm by Scharwenka, from his Op. 39, are all pieces of the most interesting kind, and along with the numbers already published, form a varied collection which we surmise will be especially useful for schools or for general teaching purposes.

Cecilia. A collection of organ pieces in diverse styles. Edited by W. T. BEST. Book LII. (Edition No. 5,852, net 1s.). London: Augener & Co.

THE present instalment gives us (1) a Prelude and Fugue in D minor, by Samuel Wesley, and (2) a Fantasia in C minor, by Adolph Hesse. The first-named composer lived and wrote before his time, and it is, comparatively speaking, but recently that his great genius and ability have received anything like their proper acknowledgment. This prelude and fugue are good specimens of the composer's original and vigorous style. Ad. Hesse's fantasia is also an interesting composition, giving plenty of work, of an agreeable kind, to the performer. It contains an Adagio, Andante grazioso, and Allegro non troppo, the last movement concluding with a beautiful figure worked out (but not strictly) in fugue form. Organists of serious purpose with cultivated minds will cordially greet this number of the "Cecilia" Series.

Fantasia on Scottish Airs (No. 2). For Violin and Pianoforte. By ALFRED LAUBACH. London: Augener & Co.

"SCOTS wha hae!" It was a happy thought on the part of a composer whose name does not exactly suggest your country, but who is evidently one of yourselves, to publish this Fantasy in good time for your coming New Year festivities! The melodies drawn upon are not those which are best known this side of the Tweed; they are "Roxburgh," "The ewie wi' the crooked horn" (this sounds uncanny), "When the kye comes hame" (whatever that may be), and "Blue Bonnets." There is an

independent pianoforte accompaniment, showing no little originality of thought and ingenuity of treatment. Given a good violinist (who should also, we suppose, be a bonnie braw laddie), this will doubtless prove a most acceptable—as it certainly is a well written—composition.

Marche Triomphale. Pour piano à quatre mains. Par OSCAR KRONKE. London: Augener & Co.

AN effective duet, well put together, and easy of execution. It opens and closes in F major, and there is an intermediate movement, *con tenerezza*, in D flat, which is very graceful, quite out of the common, and in good contrast to the rest of the work. The whole is quite acceptable in its present form, and would make a capital organ solo, if arranged for that instrument.

Popular Violin Tutor (Elementary). Elementar Violin Schule. By H. E. KAYSER. Op. 65. (Edition No. 7,606, net 1s. 6d.) London: Augener & Co.

THE Violin Tutor now before us is written in the popular form—that is to say, the instruction in playing is imparted chiefly through the medium of popular airs, with a number of indispensable exercises and scales interspersed, and preceded by a short and graphic explanation of the rudiments of music. In Kayser's elementary work the rudiments are first given, and the pupil is introduced to the usual preliminary exercises on open strings and fingered notes, an easy accompaniment for a second violin being added. The scales of C major and A minor in long notes, with a short exercise in each key, follow; and the pupil is then rewarded by having before him his first very easy tune. Scales (diatonic and chromatic) with the easiest and most usual bowings, and original exercises with no less than forty-seven popular and operatic songs and dances of all countries, form the bulk of the work. The pupil is drilled in the first position, and in the major and minor keys up to three sharps and three flats only, and in a number of foot-notes is recommended suitable works which might be taken with advantage at different stages of progress, along with the tutor. The original examples, which include easy double stops, pizzicato, staccato, and bowing exercises, interest us particularly by reason of their extremely practical nature. The scales, too, are introduced gradually with detached and slurred bowings, and the whole work displays good judgment in its arrangement. It is written in English and German.

Sonate in F major for violin, with figured bass by G. F. HANDEL. Op. 1, No. 12. Arranged for violin with pianoforte accompaniment by DR. HUGO RIEMANN. (Edition No. 7,502, net 1s.) London: Augener & Co.

A NOTABLE feature of the new edition of this sonata by Handel is the system of phrasing by Dr. Riemann, which has, upon more than one occasion, been mentioned in these columns. This is the first time we have seen a work for violin revised by Dr. Riemann, and we must own that we are favourably impressed in this case. As far as the bowing is concerned, the indications are the same as formerly—the system of slurs adopted in the pianoforte could not be employed for string instruments, as they would interfere with the bowing signs; but a clearer sense of the rhythmical divisions is imparted in many places by detaching quavers and semiquavers, where we are accustomed to see them grouped together. An almost constant use of the *crescendo* and *decrescendo* marks, besides numerous accents and other dynamic signs, enable the student to give an intelligent and artistic interpretation of the work. Dr. Riemann retains in the

pianoforte part the figured bass by Handel; this lends additional interest to the work when properly studied.

Potpourris on Popular Melodies from Classical and Modern Operas and Oratorios. Step I. (in the first position):—DONIZETTI, *Lucia di Lammermoor* (Edition No. 5,407). GLUCK, *Orpheus* (Edition No. 5,408). A, for violin, each net, 6d.; B, for two violins, each net, 8d.; C, for violin and pianoforte, each net, 1s.; D, for two violins and pianoforte, each net, 1s. 4d.; E, for violin, violoncello, and pianoforte, each net, 1s. 4d.; F, for two violins, violoncello, and pianoforte, each net, 1s. 6d. London: Augener & Co.

THIS month brings us selections from Donizetti's favourite opera, *Lucia di Lammermoor*, and Gluck's *Orpheus*, a work which was lately revived in London with great success. With regard to the merit of these arrangements we can only reiterate what has already been said. They are so arranged that they may be played either as a solo, duet, trio, or quartet, and as extra parts are to be had separately, by doubling these a large number may take part in the performance. For use at school performances they are exactly what is required; this object has evidently been kept in view, for they are very easy, and are copiously marked with directions as to bowing, etc.

Bolero for Violin and Pianoforte. By J. HOFFMANN. London: Augener & Co.

WE can speak of this brilliant but by no means difficult violin solo in the most favourable way. The double-stopping and *arpeggi* which occur in the piece lie so well beneath the fingers that the effect produced is more than adequate to the demands made upon the player's executive ability. Many an advanced player, as well as those of moderate attainments, will find this bolero a piece likely to ensure an attentive hearing at small public and private concerts. It may be classed along with violin compositions in the modern French style, of which Dancla and others are models. We shall welcome further contributions of similar pieces from the pen of J. Hoffmann.

Classische Violoncell-Music. Classical violoncello music by celebrated masters of the seventeenth and eighteenth centuries, arranged for violoncello with pianoforte accompaniment by CARL SCHROEDER. J. B. LOEILLET, Sonate in G minor (Edition No. 5,507, net 1s.); P. PASQUALINI, Sonate in A minor; G. B. MARTINI, Sonate in A minor (Edition No. 5,508, net 1s.) London: Augener & Co.

THE series of sonatas for violoncello and pianoforte by classical masters edited by Carl Schroeder has now reached the eighth book (11 sonatas altogether), and we observe that others are in course of preparation. When completed, the cellist will have a choice collection of works to draw upon, invaluable for the purpose of study, and useful for performance. The present two books, containing sonatas by Loeillet, Pasqualini, and Martini, are, like the former numbers, edited with the utmost care, leaving the player in no doubt respecting their proper interpretation. The pianoforte accompaniment is interesting, and adds considerably to the enjoyment of playing these old works.

Romance für Violine und Piano. Von H. A. KEYSER. Op. 9. London: Augener & Co.

THIS piece presents no particular difficulties for either piano or violin, and will suit those who like a quiet, simple style. The violin part has legato bowing throughout,

and goes as high as the 6th position, the artificial harmonic held for the last three bars being the only thing a pupil might find a little awkward. We would point out to whoever is responsible for reading the proofs two misprints in the violin part—four lines from bottom, 3rd and 5th bars, where the final note should in each case be a *quaver*, not a crotchet.

A Message to Phyllis. No. 1 in B flat, No. 2 in A flat. Song by F. J. SIMPSON. London: Augener & Co.

AS this song was favourably noticed by the press on its first appearance, and was reviewed in our columns in March, 1893, it needs no further recommendation. It is now issued in A flat as well as B flat, the latter being the original key.

Four Lyrics. No. 1, "Irish Lullaby." No. 2, "Lorna Doone's Song." No. 3, "Oh Mistress Mine." No. 4, "Pastheen Fion." By ALICIA ADELAÏDE NEEDHAM, L.R.A.M., A.R.C.M. London: Novello, Ewer & Co.

MISS NEEDHAM'S four songs are really charming; the writing is musicianly, and devoid of any uncomfortable strivings after peculiarity. She has suited her music most happily to the words in every case, the setting of "Oh Mistress Mine" being delightfully bright and quaint, while the spirit of the two Irish ballads and "Lorna Doone's Song" (by Blackmore) has been admirably caught. A word of warm commendation is due to Miss Needham for her choice of words, more especially the uncommon and beautiful Irish "Lullaby" by Francis Fahy, and the characteristic "Pastheen Fion" by Sir Samuel Ferguson. In fact, both words and music are distinctly above the common in all four Lyrics, the only criticism we would offer anent the "Irish Lullaby" being that there is a rather marked likeness between its opening phrase and that of Rubinstein's well-known Melody in F.

The Passing Year. A pastoral cantata for female voices, soli and chorus (two-part), with pianoforte accompaniment. By A. MOFFAT. Part IV.—Winter. (Edition No. 9, 1014, net 1s.) London: Augener & Co.

"WINTER"—the last instalment of Mr. Moffat's cantata—opens with an effective two-part chorus, "Hark! the wintry winds are sighing," written in D minor, with appropriate short interludes based on the chromatic scale. Next comes a soprano recitative and solo, "'Tis sweet to see you, robin"; then a lively skating song for chorus, "Merrily, merrily o'er the ice," followed by two short recitatives for soprano and alto soloists, who unite in the duet (with chorus), "It is the sleighbells ringing." A further recitative and chorus, "Draw round the fire" (marked *Con energia!*), complete the work, the whole of which is written in a bright and popular style.

"A Summer Breeze" and "Still let me dream." Part-songs for male voices. By J. B. ZERLETT. (Edition Nos. 4,895 and 4,896; net, each 4d. and 3d. respectively.) London: Augener & Co.

MALE choirs who value good music should add these two part-songs to their repertoire, as they contain thoroughly good writing, the work evidently of a sound musician. Nevertheless, the style of the first, though *in itself* all that is admirable, is not very happily suited to the words, such lines as "A breeze plays o'er the summer sea, In merry ripples plashing," being wedded to music of a serious, semi-ecclesiastical character.

Historical Facts relating to Music. By H. J. TAYLOR, F.R.C.O. London: Weekes & Co.

CONGRATULATIONS to the author! It does not fall to the lot of every man to discover an historical event of

which the rest of the world is in ignorance, but this proud distinction is attained by Mr. Taylor, who, in the course of the "711 Questions and Answers" constituting his book, incidentally states that Carl Reinecke "died 1893" (Question 507), and verifies this in the Index by duly appending to Reinecke's name the dates "1824-1893." In view of the astounding ignorance of the musical world with regard to this important "historical fact," it would be interesting to learn from what source the writer got his information, and also who the individual is who is so successfully impersonating the veteran composer as conductor of this season's Gewandhaus concerts at Leipzig, etc. Can it be Reinecke's ghost, or, in up-to-date parlance, his "Spook"? Psychical Society, please investigate! After this interesting—not to say, exciting—information, such statements as that "Carrodous" is an eminent violinist (Q. 476 and Index); "Pachman" one of the "most eminent living pianists" (Q. 466); that Grétry wrote "Zemire et Azroe" (Q. 314); and Weber "Precioso" (Q. 436), are tame indeed. Question 681, however, is distinctly reviving. "What form of music is known in Germany as a 'leid'?" With sorrow we confess to utter inability to answer, but when we learn that "it is known in England" by the name of "lay," we conclude that something in the style of "The Lay of the Last Minstrel" is meant, expressing as it does the *Leid* of the poor old man! Joking apart, however, the *plan* of the book is excellent; it is divided into Part I. "Composers and Their Works," which is sub-divided into periods; Part II. "Musical Instruments"; Part III. "Form"; followed by three carefully arranged Indexes entitled respectively "Composers, Inventors, etc.," "Musical Works," and "Instruments, Form, etc." Therefore it is all the more a pity that sundry blemishes should disfigure its pages; still the questions might prove of great use to busy teachers "coaching" pupils for local theoretical examinations, provided a really trustworthy Music History be used alongside in order to check the answers. For instance, in the answer to Question 322, Tartini and Spohr should certainly be added to the list of distinguished violinists alive between 1750-1800; Wagner's *Parsifal* should be named in one at least of the seven questions and answers devoted to the composer, and it ought to be mentioned that Haydn is not only "famous" for his "symphonies and oratorios" (Q. 301) and "the father of the modern symphony" (Q. 319), but the "father" also of the quartet. With these and a few more revisions this little book might easily be made an invaluable aid to examination candidates.

Harmony: Its Theory and Practice. By EBENEZER PROUT, B.A., London. (Professor of Music in the University of Dublin.) Seventh Edition. London: Augener & Co.

WE are glad to observe that this excellent text-book still maintains its popularity, and is evidently making its influence felt upon harmony students generally. The seventh edition contains so many improvements upon previous issues that it is quite worth while for anyone who at present possesses only the original edition, to invest in a new copy of the work. The headings of the chapters are reproduced at the top of the right-hand pages, thus increasing the value of the book for purposes of reference; and in all the exercises a figure is placed under the first bass note to show the best position of the initial chord by indicating what interval of the harmony is to be placed in the top part. This is what the late John Curwen used to call "the crowning of the chord"—a somewhat fancifully conceived term, perhaps—but one which gives a name to a mental process which has a

LÉON D'OURVILLE'S "SOIRÉES MUSICALES"

transcribed for Piano solo

by

Richard Kleinmichel.

No 8.

HUNTING SONG.

*Jagd-Lied.**Chant des Chasseurs.*

Allegro vivace con fuoco.

PIANO.

The musical score is written for piano solo in 2/4 time. It consists of four systems of music. The first system is marked 'f marcato' and the second 'f leggiero'. The third system is marked 'p' and the fourth 'f'. The score is written for piano solo and includes dynamic markings and articulation.

f

leggero ma marcato

f f f f f

f f f p legg.

cresc. ff ff

This musical score is written for piano and consists of five systems of music. The first system begins with a forte (*f*) dynamic and includes the instruction *leggero ma marcato*. The second system continues the melodic and harmonic development. The third system features a series of forte (*f*) markings. The fourth system includes a piano (*p*) marking and the instruction *legg.* (leggiero). The fifth system concludes with a crescendo (*cresc.*) and fortissimo (*ff*) markings.



First system of musical notation. The piece begins with a piano introduction marked *marcato*. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The system concludes with a forte (*f*) dynamic marking.



Second system of musical notation. The right hand continues with chords and eighth notes. The left hand has a more active role with eighth-note patterns. The system includes a mezzo-forte (*mf*) dynamic marking and the instruction *leggiere espressivo* (light and expressive).



Third system of musical notation. The right hand plays a series of chords. The left hand has a more active role with eighth-note patterns. The system includes a piano (*p*) dynamic marking.



Fourth system of musical notation. The right hand continues with chords and eighth notes. The left hand has a more active role with eighth-note patterns. The system includes a forte (*f*) dynamic marking and the instruction *cresc.* (crescendo).



Fifth system of musical notation. The right hand continues with chords and eighth notes. The left hand has a more active role with eighth-note patterns. The system includes a forte (*f*) dynamic marking and the instruction *f marcatisimo* (very marked).



great deal to do with the successful working of a figured bass exercise. This new edition further makes good several figures and accidentals previously omitted from the given basses, and here and there a hitherto unnoticed wrong note in the illustrative examples to the text has been set right. This is particularly the case with the extract from Auber's *Masaniello* on p. 240. At the end of section 250, in reference to the example (*h*) which shows three auxiliary notes taken together, Professor Prout calls attention to the fact that the chord thus formed is a "passing chord"—an important addition to the text. We cordially wish success to this seventh edition, and a speedy demand for the eighth.

Additional Exercises to Harmony: Its Theory and Practice. By EBENEZER PROUT, B.A. Third Edition. London: Augener & Co.

THIS companion work to the previously noticed book has received a thorough revision from its author's hands, and may now be said to be as free from printer's errors as it is possible to make a third issue of a book of elaborately figured basses.

Operas and Concerts.

SAVOY THEATRE.

SIR ARTHUR SULLIVAN's new opera was produced on Wednesday, December 12th, with great success. It is called *The Chieftain*. The *Contrabandista*, which suggested the work, was produced in December, 1867, at St. George's Hall, but *The Chieftain* is nearly all new in the music, and Mr. Burnand has made quite a new libretto out of the old subject. Only a few items of the original music remain, and new incidents and dialogue are introduced to expand the story, which is bright and amusing, the main outlines being very farcical. The central figure is Peter Adolphus Grigg, a lover of the picturesque, who goes to Spain to take photographs of its romantic scenes, and is captured by a band of brigands between Seville and Compostella. The "Ladrones" are ruled by the wife of the former chieftain, who is supposed to be either dead or captured. By the "law of the Ladrones" it is time to choose another leader, and the unfortunate Grigg is selected to be the chief and the husband of the supposed widow. As Grigg has a wife already at Twickenham, the incident serves to make complications of a laughable kind. Grigg, horrified at becoming a bigamist, is compelled to marry the lady. The Ladrones have as captives an English lady named Rita and Count Vasquez, an officer of Hussars, in love with her. Count Vasquez is friendly to the amateur photographer, and promises to aid his escape if there is an opportunity; but the Ladrones do not lose sight of him, and the scene of Grigg's marriage to the wife of the lost chieftain is the finale of the first act. In the second act we discover that the former chief, Ferdinand de Roxas, is still alive, but he has been keeping out of the way for fear of being captured. Partly owing to the efforts of the photographer, his retreat has become known to the authorities, and a reward has been offered for him. But, anxious to know how matters are getting on with his wife and the Ladrones, Ferdinand de Roxas returns as a courier. Meanwhile, Grigg, owing to these events, has not been regular in corresponding with his wife; that lady sets out for Spain, and meeting with her husband demands an explanation of his silence. Meanwhile, the ransom of the English lady has been sent, and she has become the wife of Count Vasquez. Grigg, at first greatly disturbed by the appearance of his wife, manages with Count Vasquez's help to conciliate the Ladrones, and arranges to depart for England. The music of Sir Arthur Sullivan is as bright, gay, and melodious as such a libretto requires. There are echoes of other composers, sometimes rather curious, as when, for example, he imitates Mendelssohn in the opening chords of the *Lobgesang*, in his brief Prelude to *The Chieftain*, but there is plenty of graceful melody. The first air is for the chieftain's wife, and is beautifully sung by Miss Rosina Brandram. A graceful song for Rita is "The tinkling sheep-bell knells the

parting day." The instrumentation of this song is one of its chief merits. The composer exercises all his old skill in the music for the photographer Grigg. His brisk opening song with a comic accompaniment, in which the drum is prominent, is decidedly amusing. This is followed by a burlesque bolero, in which Grigg takes part with two of the Ladrones. A quintet in which the captives of the brigands join, and another for the chiefs of the Ladrones, are written in the composer's most attractive manner. The finale to the first act has some striking features, and the concerted music of the second act has charming ideas, made all the more interesting by the skilful instrumentation and the excellent singing of the performers. The song for Mrs. Grigg, "To Spain, said my husband," has the quaintness appropriate to the situation, and the last concerted movement, written in a graceful style and sung in a subdued manner, is extremely clever and effective.

The performance was in every way satisfactory. Miss Florence St. John, so experienced in works of this kind, employed her talent as an actress and also her vocal skill to the greatest advantage. She sang with much grace and brilliancy, and her humour was delightful. As Grigg, the amateur photographer, Mr. Walter Passmore made quite a hit. He was completely successful in the rapid comic songs, and acted with infinite drollery. Miss Brandram was admirable as the wife of the brigand chief, her singing has never been more worthy of admiration. Mr. Scott-Fishe appears late in the opera as the returned chief, but when he comes, his value is at once recognised. Miss Florence Perry was also excellent, and all the other artists worked zealously to ensure the success of the opera. Sir Arthur conducted, and although suffering from his sprained ankle, came on the stage at the close to receive hearty congratulations. Mr. Burnand, Mr. D'Oyly Carte, and Mr. Charles Harris, under whose direction the opera was produced, also appeared, and were warmly applauded. The composer leaned on two sticks, and was assisted by Mr. Burnand. Sir Arthur Sullivan may be congratulated on having produced a genuinely comic opera of the school of Auber. *The Chieftain* will have a long run, it is certain, and the libretto is one of the "Happy Thoughts" for which Mr. Burnand is famous. It has some very droll ideas. A quartet in which the frivolous refrain "Tra-la-la" is set to a solemn chord and sung in hushed tones, has a very amusing effect, in which both composer and author are equally successful. The tenor song at the end of the first act is one of the prettiest solos. It was cleverly rendered by Mr. Courtice Pounds in the character of a gallant Hussar, and will be one of the most popular melodies of the opera. The band and chorus deserved hearty praise, and a crowded audience displayed the utmost enthusiasm.

ROYAL COLLEGE OF MUSIC.

THE customary operatic performance by the students of the Royal College of Music this year introduced a novelty. It was *Le Roi Pa dit*, by Delibes, originally produced at the Paris Opéra Comique in 1873. We are familiar with the pretty ballet music of *La Source* and *Coppelia*, but of the operatic music of Delibes we know little, although it is well worthy of attention. *Le Roi Pa dit* was performed at the Prince of Wales's Theatre on Thursday afternoon, December 13th, and attracted a large audience, the representation being very successful. Mr. Richard Temple has adapted the opera for the students with considerable skill, and also superintended its production. The principal figure at the opening is an elderly marquis, who is about to be presented to Louis Quatorze. The King inquires if he has a son, and the Marquis, being nervous, replies, "Yes, Sire." Then there is the difficulty of finding some young man to appear at Court as the son, and Mitton, a dancing-master, introduces a rustic named Benoit, the lover of a waiting-maid, Javotte. This leads to all the complications, as Benoit behaves in a very extravagant manner, and in the end is supposed to be killed in a duel. The King learns this, and endeavours to console the Marquis by creating him a duke. Benoit is eventually disposed of, and puts aside his borrowed plumes. Delibes was a pupil of Adolph Adam, and frequently reminds us of that master. When *Le Roi Pa dit* was produced, the French critics attributed other imitations to Handel, although Delibes really copied Mozart and Cimarosa; but this was near enough for

Parisian critics. If he often borrowed, Delibes was not wanting in charming ideas of his own, and his orchestration is extremely piquant and graceful. The first act is the most artistic, although in the second and third there are pleasing movements containing many sparkling melodies. In the opening there is a sprightly duet for Javotte and her rustic lover Benoit, written in the true spirit of comic opera. A serenade, interrupted by humorous music, is also admirably written, and has exquisite phrases of melody. Some changes were made in the arrangement of the score—for example, the chattering chorus of tradespeople is taken from the first act and introduced in the second. A rondeau for the Marquis also changes places. The students who performed the chief parts are pupils of Mr. Visetti, and have, therefore, been well trained. Their singing was better, as a rule, than their acting; but, as the fussy old Marquis, Mr. Archdeacon was clever as an actor, and his singing was humorous—as, for instance, in the song “I have forgotten my court bow,” which he sang effectively. The dancing-master, Mitton, was capably played by Mr. Fritz Hart; Mr. Winsloe Hall was clever as the rustic Benoit. In a duet with Javotte, in the last act, he succeeded best as a vocalist. Miss L. K. Lunn was good as the Marquise, and Miss Seigne did well as the maid Javotte. The four daughters of the Marquis were represented by the Misses Scott, Stanhope, Lynton, and Bedford. Mr. Richard Temple had taken pains with the stage management, and Dr. Villiers Stanford conducted with his customary ability and zeal. The band and chorus consisted almost entirely of students, and deserved great commendation for their efficiency. It was a good idea to produce a new opera, instead of putting themselves in rivalry with famous artists by appearing in some familiar work. Making a few allowances for inexperience, the general effect was highly creditable to the College.

GUILDHALL SCHOOL OF MUSIC.

THE operatic class of this school gave a performance of *Faust* by Berlioz at Queen's Hall on Wednesday, December 12th; Sir Joseph Barnby conducted, and, although unwell during the evening, kept up until the close, when he was attacked with severe illness. We are glad to hear that he is progressing favourably. The choice of *Faust* was ambitious, but the students were entitled to much praise for their excellent performance. The soloists were Miss Jessie Hudleston, Mr. Lloyd Chandos, Mr. Charles Phillips, and Mr. Charles Hinchliff, who all succeeded in their respective characters. The chorus and orchestra were efficient, and the general interpretation of this difficult work was far better than might have been expected from students. Sir Joseph Barnby, notwithstanding the state of his health, threw great energy into his task, his zeal and watchfulness being of the greatest value. Occasionally the choir failed to follow him so carefully as they should have done; but, taken as a whole, the merits of the performance over-balanced the defects, and the students came out of the ordeal with credit to themselves and the school. On Monday the 17th, *Orfeo* and *Pagliacci* were given at the College under the patronage of the Lord Mayor and Sheriffs.

ROYAL ACADEMY OF MUSIC.

THE operatic students of the Royal Academy gave on Friday, December 14th, at Tenterden Street, selections from *Zauberflöte*, *Lohengrin*, and *Carmen*. They displayed considerable talent. Only a portion of the second act of Wagner's opera was given, but the performers were fairly successful. In *Carmen*, the student set down for Dancairo being indisposed, Mr. Betjemann, the conductor, went upon the platform, and undertook the character literally “at a moment's notice.” Mr. Betjemann is a gentleman of all-round talents.

CRYSTAL PALACE CONCERTS.

THE concert of December the 8th began with Haydn's Symphony “La Reine de France.” The unfortunate Marie Antonette heard the work in Paris shortly before the Revolution, which probably led to it being thus named. It had not been

given at the Palace since 1866. Mr. Manns was most successful in conducting, and the orchestra in playing, the attractive music. Two items were performed for the first time. One was Goldmark's overture to *Sappho*, and an orchestral idyll called “A Summer Day Dream,” by Mr. Stewart Macpherson, was the other novelty. Conducted by the composer, the piece afforded pleasure to the audience, and its reception was cordial. Mlle. Kleeberg again appeared at the Palace, where she has ever been welcome, and was enthusiastically recalled after an admirable rendering of Beethoven's “Emperor” Concerto. Mr. Ben Davies was heard to advantage in Siegmund's “Spring Song,” and in some melodies by Robert Franz displayed his vocal skill. His interpretation of the *façadied* was especially good. Saturday, the 15th, was the last of the series before Christmas, and attracted a large audience. The dramatic symphony of Berlioz, *Romeo et Juliette*, was the chief feature of the concert. The work was heard for the first time at the Palace. The orchestra gave a rendering of the instrumental portion worthy of its reputation, but the choir was a little uneven. Miss Dews, Mr. Edwin Wareham, and Mr. Norman Salmond were the soloists. It was curious to find a programme made up entirely of French music. It included the “Meditation” from Massenet's opera *Thaïs*. It is a graceful item, the chief melody being given by the solo-violin. The strings and the harp have the principal accompaniments, and there are fifteen bars for the chorus *bouches Fermées*. Mr. Hubert Celis played the leading theme with good expression, and the “Meditation” was much applauded. Mr. Manns, equally at home in music of every school, conducted with his accustomed skill. The series—interrupted by the Pantomime—will be resumed on February the 16th, on which occasion there will be an important Wagner concert, and another devoted to the same composer will be given on April the 6th. The Spring music at the Palace will be unusually important. The two last acts of the *Flying Dutchman* will be performed at the April Wagner concert. Among the novelties will be a new overture to *Jeanie Deans*, by Mr. Hamish McCunn; another Scottish overture by Mr. Charles Macpherson; two brief orchestral pieces by Mr. J. F. Barnett; a choral ballad, *Young Lochinvar*, by Mr. A. Arnott; some variations by M. Stojowski; a Largetto from a symphony MS., by Sterndale Bennett, and Dr. Hubert Parry's *Job* are promised, the latter on March the 30th; and the much-talked-about pianist, Herr Moritz Rosenthal, will make his English *début* on April 20th—the last concert. Mr. Fredk. Dawson will play on February 23rd, and Herr Emil Sauer on March 9th. Several popular vocalists will also be heard at the Palace for the first time at the Spring concerts.

ROYAL CHORAL SOCIETY.

THE *Faust* of Berlioz was announced for performance at the Albert Hall on Thursday, the 13th, under the direction of Sir Joseph Barnby, but owing to his unfortunate illness, Mr. Randegger was the conductor. Mr. Randegger had a comparatively easy task owing to the admirable training of the choir. Miss Ella Russell appeared as Margaret. *Faust* was represented by the once popular operatic tenor, Signor Campanini, who sang the music for the first time in this country. Mr. Andrew Black made an excellent Mephistopheles, and Mr. Douglas Powell sang well as the student Brander. The efficiency of the choir was of great advantage to Mr. Randegger, and a most satisfactory rendering of the work was the result. The difficult composition was warmly appreciated, as the hearty applause of a large audience testified.

POPULAR CONCERTS.

THE *début* of Herr Emil Sauer on Saturday afternoon, December 8th, proved a great success, the Dresden pianist having rapidly become a favourite in this country. Early in the concert he joined Lady Hallé and Mr. Ould in the trio of Brahms in B major, Op. 8, the work which a few years ago the composer revised. It was admirably performed, and the playing of Herr Sauer gained hearty approval. Encouraged by his cordial reception, he gave a fine rendering of Chopin's Sonata in B minor. He was recalled amidst great enthusiasm. An attempt to encore the sonata was, however, wisely declined. A quartet

of Haydn made a pleasant contrast of style, and some of the German Volkslieder recently collected and arranged by Brahms were particularly interesting as sung by Miss Fillunger. Mr. Henry Bird was excellent in the novel accompaniments of Brahms, which add new interest to these pleasant old-world melodies. There are fifty in all, and Miss Fillunger sang six of them with great success. On the following Monday a string quartet in E minor, by Smetana, was performed for the first time. Although new to this country, it is known abroad under the title of *Aus Meinem Leben*, which serves to express the tender and passionate character of the music. The charming scherzo is a gem, and the delighted audience would gladly have heard it repeated. The work is a favourable specimen of Smetana's chamber music, and made a strong impression. Lady Hallé, and Messrs. Ries, Gibson, and Ould interpreted Smetana's music finely. Mr. Slivinski was the pianist, and Miss Thudicum the vocalist. At the Saturday concert, December 15th, Herr Emil Sauer was the pianist, and had a most cordial greeting. He took part with Lady Hallé and Herr Popper in Rubinstein's trio in B flat, and his playing of Beethoven's sonata, *Appassionata*, was remarkably successful, there being loud calls for a repetition, but the closing of the pianoforte was a significant hint, which the audience accepted. Miss Esther Palliser sang melodies of Schumann and Massenet with much taste and expression.

MISCELLANEOUS MUSICAL ITEMS.

MANY tributes have been paid to the memory of Rubinstein, and on Wednesday, December 12th, the students of the Royal College, at the Imperial Institute, played the "Symphony Pathétique" of Tchaikowsky as an appropriate work in honour of the deceased musician. It may, at the same time, be remarked that the orchestral works of Tchaikowsky are steadily advancing in popularity. Russian music was also a remarkable feature in the performance at Prince's Hall by Mr. Moberley's orchestra of ladies. Some of the works of the Russian composers were enthusiastically applauded. At the London Symphony Concert of Thursday, 13th, the Scottish Orchestra justified its reputation in an attractive programme, comprising Beethoven's C minor Symphony, Dr. Mackenzie's "Britannia" overture, Liszt's Symphonic Poem "Les Préludes," and the "Danse Macabre" of M. Saint-Saëns. A new pianoforte concerto in D by M. Emmanuel Moor, was performed. The composer played the solo-part, and the orchestra accompanied in excellent style under the direction of Mr. Henschel. The music contains some fresh and vivid ideas, but is more attractive in matter than in form. Miss Medora Henson, in Elizabeth's "Air of Greeting," from *Tannhäuser*, did herself great credit as a vocalist.

Mr. Edgar Hulland, on December 13th, gave a concert at the Salle Erard. Miss Wakefield, Mr. Walter Ford, and Mr. Isidor Cohn, at Prince's Hall, gave a recital to illustrate the "Liederkreis." The memorial concert to the late Eugene Oudin is under the direction of Mr. N. Vert, and will be given shortly. Mr. Carrodus, the eminent violinist, will next month celebrate his jubilee at Keighley, his native town. Civic honours will be conferred upon him. Madame Patti sang at Windsor Castle, by command of the Queen, on Tuesday, the 11th. Her Majesty was delighted with the singing of Madame Patti, and afterwards sent to the diva some charming presents. M. Ganz, who accompanied, was similarly complimented. Madame Patti will remain at Craig-y-nos for a short period. Madame Sembrich, one of the most brilliant of modern vocalists, is engaged by Sir Augustus Harris for the Covent Garden season next spring. Sir Augustus has secured the theatre for two years longer. A grand series of German operas will also be given by him next spring, when M. Jean de Reszke will sing the part of Tristan in German, and probably the tenor characters in other German operas. He has already studied Tristan. The revised version of Sir Arthur Sullivan's *Ivanhoe* was announced for performance at Berlin, on Wednesday, December 19th. Humperdinck's *Hänsel und Gretel* will be produced at Daly's Theatre on Boxing Night. A novelty to have music competing with Boxing Night entertainments! Other operas will be also given on the same evening, and Mr. Vert intends to have a popular concert at Queen's Hall.

Musical Notes.

THE so-called thousandth performance of *Faust* at the Grand Opéra took place on Friday, December 14th, but it was in many respects a misnomer, inasmuch as it was really only the 684th at the Opéra, and not even the real 1,000th at all, counting the performances at the Théâtre Lyrique and elsewhere. The rendering of the work in itself was excellent, the parts being played by Mme. Rose Caron, Mme. Deschamps, and Mlle. Agussol, with MM. Alvarez, Renaud and Delmas, but it was hardly possible to overcome the feeling of disappointment that the illustrious composer had not lived to witness the triumph of his work. The special ceremony of the occasion consisted of a final chorus, the words of which were written by M. Jules Barbier, and set to music by M. Ambroise Thomas, sung by all the artists of the theatre, dressed in the costumes of the characters of Gounod's operas; and, while this was being sung, a sculptured group, by M. Falguière, was unveiled, exhibiting the composer dressed in antique costume—like the heroes of Olympus, says *Le Ménestrel*. Behind him rises a figure of Fame, proclaiming his immortal genius. However finely this work of art might be executed, the design can hardly be called original or inspired, nor can we conceive why Gounod should be dressed as an ancient Greek, a sort of personage to whom he bore about as little resemblance as any great man that ever lived.

Mlle. HOLMÈS' opera, *La Montagne Noire*, was in active rehearsal at the Opéra, and has, most likely, already been produced. A double cast has been provided, the performers for the first night being Mmes. Bréval, Berthet, Héglon; MM. Alvarez, Renaud, Gresse. The *Hamlet* of M. Thomas is to be revived in February, when *Hamlet* will be heard as a tenor, which he was originally intended to be; the change to a baritone part was made to secure the co-operation of M. Faure. As a tenor, *Hamlet* will be played by M. Saléza. An opera, *Hellé*, by M. Alphonse Duvernoy is said to have been accepted for production in the season of 1895-6.

Mlle. HOLMÈS is the fourth female composer who has ever had a work produced at the Grand Opéra; her predecessors being a Mlle. Duval (1736), Mlle. de Beaumesnil (1784), and Mlle. Bertin (1836).

At the Opéra Comique, the revival of Massé's *Paul et Virginie* is close at hand, Mme. Frances Saville, the Australian vocalist, taking the part of Virginie. This work made a great sensation on its first production at the Théâtre Lyrique in 1876, but quite failed in London in 1878. Two other new works which M. Carvalho intends to produce shortly are *Ninon de Lenclos*, a lyric episode in four acts, music by Edm. Missa, and *La Femme de Claude*, an opera in four acts, by L. Gallet, founded on the play by A. Dumas, with music by Albert Cahen.

In the concert world the chief events have been the production of Berlioz' *Roméo et Juliette* and *Requiem* at M. Colonne's concerts, where a Berlioz cycle is now running; the appearances of Mmes. Materna and Klafsky, and of Hugo Heermann, the violinist, at the concerts of M. Lamoureux; and at the concerts of M. Eugène D'Harcourt, which are attracting much attention by their independent and original programmes, recitals of *Tannhäuser* and Schumann's *Genoveva*, which latter work was to be given for the first time in France, and in a French version, on December 16th. The first Conservatoire concert (sixty-eighth season), on December 2nd, included only familiar works.

A PROPOSAL, supported by many eminent musicians,

has been put forward to name some street after M. Padeloup, to whom France is indebted both for the first classical concerts at cheap prices and for the production of many admirable works by young composers, which would hardly have got a hearing elsewhere.

SOME posthumous works by Gounod are to be published next month by Choudens: six preludes for piano; a vocal scena "Repentir"; a Requiem and Messe des Morts; and two other Masses.

M. JEAN DE RESZKE is said to have been studying the parts of Tristan, Lohengrin, and Walther v. Stolzing, in German, with a view, eventually, to playing them at Bayreuth, by desire of Mme. Wagner. Visitors to Bayreuth will probably hope it is true, but there is a little ground for the sneer of *Le Ménestrel*, "Where is the wonderful influence on national art which was to come from the Bayreuth theatre, when it can no longer play its own *répertoire* decently without the help of foreigners?"

A NEW opera, *Hermann et Dorothee*, by M. Frédéric Le Rey, has been given with success at the Théâtre des Arts of Rouen.

AT Brussels, the directors of the Théâtre de la Monnaie (whose lease has been renewed for three years more) have produced Massenet's *Portrait de Manon*, which made little impression, and *La Navarraise*, which had a brilliant success. The parts of Anita, Araquil, and Garrido were entrusted to Mlle. Leblanc, MM. Bonnard and Seguin; the lady in particular displaying an amount of tragic power of which her performance in *L'Attaque du Moulin* gave no suggestion.

M. PAUL GILSON is writing an opera, *Galswinthe*, text by Lucien Solvay.

BY a curious coincidence, nearly all our news this month of the Berlin Opera concerns English works and English artists. After long delay, Sir A. Sullivan's *Ivanhoe* has at last been put in rehearsal, and it was expected that the production would take place before Christmas. The next novelty was to be Sig. Mascagni's long-talked-of *Ratcliff*, which would probably be given in January. Mme. Albani, with Sig. Ravelli and D'Andrade, began a short *Gastspiel* on December 8th with *La Traviata*. A Miss Edith Walker, from Dresden, pupil of Frau Orgeni, made a very successful *début* as Fides in the *Prophète* (it being her first appearance on any stage), and, notwithstanding her want of experience, was at once engaged as a member of the company. On December 1st *Die Meistersinger* completed its first century of performances at the Hofoper, but the success of the evening was marred by the indisposition of Herr Betz, the Hans Sachs, who was unable to sing at all in the last act.

OF the host of concerts at Berlin we can only mention a few: the fourth and fifth Philharmonic concerts. At the former there were two novelties, a Fantasia by Glazunoff, remarkable for brilliant and original orchestration; and some symphonic Waltzes, entitled "Olaf's Wedding Dance," by Alex. Ritter. Herr Willy Burmester, a violinist who is just now quite the rage in Berlin, was the soloist. At the fifth concert, D'Albert's prelude to his opera, *Der Rubin*, Rubinstein's *Ocean* symphony, and a new piano concerto in B minor by Stenhammar, a new Scandinavian composer and pianist, were the chief items. At a special concert on December 7th the excellent and popular composer, Philipp Scharwenka, introduced several new works of his own; a symphonic poem "Dreaming and Reality," a violin concerto, and a symphony in D minor. Of all these works, and especially of the symphony, Herr Lessmann speaks very highly. The concerto was played by the composer's wife, who, as Marianne Stresow, was once a player highly esteemed, but who, from ill health, has been unable to

play in public for some years. Her reappearance was warmly welcomed.

MME. BERTHE MARX has finished her remarkable cycle of eight piano recitals, a series in which one or two evenings were devoted to each separate form of piano music, as études, sonatas, fantasias, small works (ballades, nocturnes, impromptus, etc.), variations, and for the last concert a lengthy selection of pieces of the present day. This herculean task, which attracted little notice at first, became gradually more successful, and was concluded amid enthusiastic expressions of approval and delight. Herr Busoni is another very successful reciter, while M. Pachmann no longer excites the enthusiasm of the Berliners, as he did some years ago.

THE operas of Smetana are apparently becoming quite the rage in Germany. Now that the *Verkaufte Braut* has been played in every town of any importance, managers are turning their attention to the Bohemian composer's other works. The *Zwei Wittwen* (Two Widows) has been produced at Hamburg, *Dalibor* at Munich, and *Der Kuss* (The Kiss) at Vienna, and in all cases with considerable success.

IN the production of *Hänsel und Gretel* at Dessau some rather important changes have been made in the customary scenic arrangements, which are attributed to the advice or influence of Mme. Cosima Wagner. Not all good judges think them improvements.

HERR EUGEN HUBAY's new opera, *The Violin-maker of Cremona*, founded on the beautiful play of François Coppée, was produced at Pesth on November 10, in a Hungarian version, with brilliant success, almost every movement being warmly applauded, the culminating point being the violin solo performed by the hero of the piece, which on this occasion was played by the composer, who is a most accomplished violinist. The opera will before long be produced at Brussels.

GUSTAV VON MOSER, the popular comic dramatist, has appeared in two entirely new rôles—as a musical composer and as a performer on the xylophone. His composition is a polka named after his play, *Der Veilchenfresser*, and he declares it shall be his only one. His xylophone performance took place at Görlitz, and it gained him, he says, more applause than any of his plays ever did.

THE production of Verdi's *Falstaff* at the Hoftheater of Dresden, on November 17, resulted in the customary triumph. The cast was excellent, including Herr Scheidemantel as the hero, with Herren Erl and Perron; with the ladies Teleky, Bossenberger, and Chavanne. Musical life at Dresden is exceedingly active this winter. There are three sets of orchestral concerts—those of the Kgl. Kapelle, those under Herr Nicodé, and those called Philharmonic Popular Concerts. At the first of these three Eugen d'Albert has been playing in Beethoven's E flat Concerto, and a new orchestral Suite, entitled *Schneefried*, by Franz Curti, was received with great favour, one movement being eagerly encored. At the first of Nicodé's concerts, which was on behalf of the Bülow memorial fund, Mr. Frederick Lamond appeared, and played Brahms's piano concerto in B flat with great success. Other concert-givers have been Mme. Marie Krebs, Sarasate, Mr. Ben Davies, Herr Emil Götze, the Rappoldi Quartet, and the admirable Bohemian Quartet now touring in Germany.

HERR CARL GOLDMARK has returned from his autumn holiday to Vienna, bringing with him the completed score of his new one-act opera, founded on Dickens's tale "The Cricket on the Hearth." Another Viennese composer, Ignaz Brüll, is not only attempting to rival Mascagni by the production of a one-act opera of

a tragic sort, but has even borrowed his librettist, Signor Menasci, to write the book for him. The piece is entitled *Gloria*, which may or may not turn out to be appropriate.

CONCERTS in memory of Anton Rubinstein have been given in very many places—Dresden, Bremen, Hamburg, Frankfurt, Cologne, etc., but probably the most important would be the one to be given at Vienna, on December 22, by the Sing-Akademie, a society which last year performed his oratorio, *Paradise Lost*, the composer himself directing the performance. The programme of the Memorial Concert will include some choruses from this work, together with the D minor Concerto, the overture to *Feramors*, vocal pieces, and the Eroica Symphony, which appears to be quite indispensable on such occasions.

A NEW opera, which is regarded as having much merit, is *Ingvalde*, by Max Schillings—a name new to us, and probably that of a young composer. The first performance took place at the Hoftheater of Carlsruhe, on November 13, and was very successful. For a wonder, too, the libretto, by Count Ferdinand Sporck, is highly spoken of as being poetical both in spirit and language. The chief parts were played by Herr Gerhäuser and Frau Reuss-Belce, Herr Mottl conducting.

SMAREGLIA'S opera, *Cornill Schutt*, originally produced at Prague last year, was given at the Hofoper of Vienna on November 23, with fair success. The cast included Frl. Lola Beeth, and Herren Van Dyck and Grengg.

TWO of the promised novelties of the Philharmonic Society's Concerts at Vienna were given at the first concert—the Huldigungs-serenade of Robert Fuchs, which turns out to be a compliment to Johann Strauss, some of whose melodies from the *Fledermans* are utilised in it; and a symphonic poem, "Sarka," by Smetana, which appears to be a worthy companion to the familiar *Vltava* and *Vysehrad*.

HERR MAX ALVARY has entered an action against the managers of the Mannheim Theatre to recover damages for the injury he recently sustained while playing there. He claims £1,850.

THOSE who know the charming suites for strings in canon-form of Herr Julius O. Grimm will be interested to learn that a third suite was produced at the Cæcilian Festival of the Musikverein of Münster, of which Grimm is the conductor. At the same festival Tinel's *Franciscus* was produced, and received with great favour.

A CONCERT will be given shortly at Leipzig on behalf of the fund for raising a memorial to Liszt at Weimar. Herr Paderewski has promised his assistance, and will play for the first time in Leipzig on this occasion.

AMONG the crowd of pianists who now swarm in Germany, as elsewhere, a very distinguished place must be assigned to the American lady, Mme. Bloomfield-Zeisler, whose performances have been welcomed with enthusiasm at Berlin, Frankfurt, Hamburg, Mainz, Cologne, Munich, and other towns. She is in one way distinguished from most other pianists, in that she prefers to play with an orchestra, rather than to give recitals—a point altogether in the lady's favour.

REINECKE'S latest comic opera, *Der Gouverneur von Tours*, was given for the first time at Cologne, on November 24, the composer conducting, and being received with the heartiest welcome. The work is also to be given at Mainz and Nuremberg.

HERR BRAHMS, who has lately played the piano part of his two new piano and clarinet sonatas in a private concert at Meiningen, was present with the Grand-Duke at a Wagner concert in the Court Theatre. This would be a fine opportunity for some enterprising inter-

viewer were it not that Brahms is an exceedingly difficult person to "draw." On the occasion of his late visit to Frankfurt the Museums-gesellschaft gave a concert consisting entirely of his works, and it was hoped that he would conduct at least one, but he preferred to remain only a listener, and it was only after long-continued applause that he could be induced to rise from his seat and bow in acknowledgment.

HERR KARL KREBS, author of several valuable treatises and articles on subjects of musical history and antiquities, has been appointed to succeed Philipp Spitta as lecturer at the Hochschule of Berlin.

THE publishers of Kaiser Wilhelm's *Sang an Egir* have paid in the sum of 33,600 marks (£1,680) as the amount at present realised by the sale of the composition in question. Musicians in general will be delighted to hear that one at least of their number has been able to earn so large a sum in so short a time by his first work. It should be a most encouraging experience.

THE widow of Hans von Bülow issues a notice asking that any letters, articles, or autographs of any kind of her late husband may be lent to her for a time, with a view to their inclusion in a collected edition of his works. Her address is Hamburg, Alsterglacis, 10.

M. MASSENET is a fortunate as well as a clever composer. In France, England, Austria, Russia, and Italy his works are being brought forward. The latest *impresario* to take up his operas is Sig. Sonzogno, of the Teatro Lirico Internazionale of Milan, who produced *Manon* at the end of November, and *Werther* a few days later, on December 1. Both were successful, and it does not appear that in either case the success was due to the artists or to the *mise-en-scène*. It is said that the next novelty is to be *Claudia*, by Signor Gellio Coronaro.

SIGNOR LEONCAVALLO has arranged and composed the music for a new ballet, founded on Göthe's version of the old poem, "Reinecke Fuchs." It is intended for production at the Hofoper of Vienna, to whose director, Herr Wilhelm Jahn, the score is dedicated.

SIGNOR SONZOGNO will be for the coming season the *impresario* of La Scala Theatre at Milan, as well as of his own Teatro Lirico. His prospectus for the Scala announces a number of artists, few of whom are known, even by name, in this country, and it would be of no use to repeat them here. More interest attaches to the titles of the works to be produced. The following is the official list, but only very sanguine people will expect to see them all: Mascagni, *Ratcliff* and *Silvano*; *Fortunio* by Van Westerhout, *Sigurd* by Reyer, *Patrie* by Paladilhe, *Samson et Dalila* by Saint-Saëns, *I Medici* by Leoncavallo, *Carmen* and *Pêcheurs de Perles* by Bizet, together with three ballets, the *Maladetta* of Paul Vidal, the *Sylvia* of Delibes, and *Slavische Hochzeit* by Hertel (?). Signor Rodolfo Ferrari is to be chief conductor.

MR. DANIEL BARTON, English Consul at Geneva, has presented to the town a magnificent concert-hall, to be called Victoria Hall, which he has caused to be built at his own expense.

A NEW comic opera, *The Three-Cornered Hat*, libretto by the popular dramatist, Einar Christiansen, and music by Fred. Rung, was produced at Copenhagen on November 7, but was not particularly successful. The first grand concert of the Musikverein included in the programme Brahms' symphony in E minor (No. 4), Dvorák's overture *Husitska*, a choral work by the elder Hartmann, and the Grail scene from *Parsifal*.

M. PADEREWSKI has begun a tour during which he proposes to visit Holland, Germany, Austria, Hungary, and Spain. His opera is practically finished.

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"Gleich in seinem Opus 1, der Viollinsonate in D moll, tritt uns Reger als ein kühner und vortrefflich ausgerüsteter Ton-Kämpfer entgegen, und namentlich der erste Satz dieser Sonate liefert vollwerthigstes Beweismaterial für die hochbedeutende Erfindungs- und Gestaltungskraft des Componisten. Der düsteren Heldenhaftigkeit des ersten Themas, das sich in seiner Fortführung mit scharf einschneidenden Violinfiguren zu immer trotziger Energie auftritt, tritt in dem sehr schönen und überaus empfindungsreichen zweiten Thema ein weiches Element—dem kühnen Ausschreiten der Melodie nach allerdings die Gestalt eines Heldenweibes—gegenüber. Von diesen beiden Themen gelangt namentlich das sich in so innigen Gelübelschwärze ergebende zweite zu vollem Sichausleben und erhebt sich kurz vor dem nach einem leidenschaftlichen Fortissimo Aufschrei wie in sinnender Trauer ersterbenden Schlusse des Satzes zu majestätisch jubelndem Triumphgange. Dieser ganze Satz hat ein durch uns Brahms'sches Gepräge, welches die reiche Polyphonie des Clavierpartes noch augenfälliger hervortreten lässt. Dabei steckt derselbe aber doch so voller Eigenart, dass nur ein berufsmässiger Nörgler des jungen Tonsetzers Anlehnung an ein bedeutendes Vorbild ernstlich zu tadeln wagen dürfte. Wo wäre der Componist, der sich in seinen jüngeren Jahren von unbewussten Reminiscenzen an formale und inhaltliche Eigenhümlichkeiten der von ihm zu höchst verehrten Meister ganz frei erhalten hätte! Hat es ja doch selbst ein Brahms tadeln müssen, dass man ihn von gegnerischer Seite ob so neu und hochwollkommenen 'Achtungen' an 'Beethoven'—angriffen und verästelte ihn, solche fremde—oder vielmehr wohlbekannte—Einflüsse machen sich auch in den folgenden Sätzen der Sonate mehrfach geltend, so in dem synkopierten auf Schumann hinweisenden Trio des sehr hübsch erfundenen, grazios dahinschwebenden Scherzos und in dem ebenso eitel als klug schön gehaltenen Adagio, dessen letzte in leichte Zweundreissigstel-Figuren aufgelöste Variante des Themas (S. 20) unwillkürlich Erinnerungen an die langsamen Sätze der Hammerclavier-Sonate und der 'Neunten' wachruft: vermögen jedoch nirgends die Eigenart des Componisten ernstlich zu gefährden, die sich sichtlich auch in dem allerdings etwas weniger bedeutsamen Allegro appassionato des Finales bewährt."—*Musikalisches Wochenblatt, Nov. 1, 1894.*

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